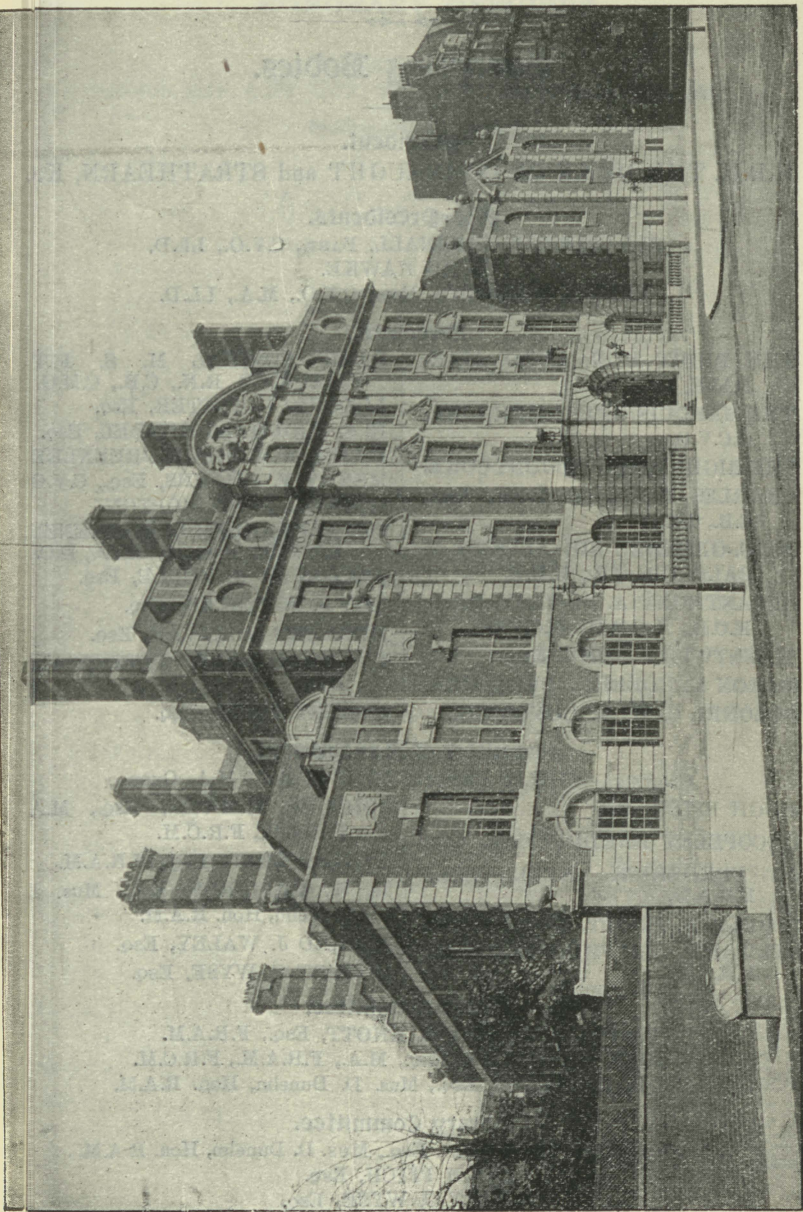


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Royal Academy of Music.

ACADEMIC YEAR: SEPTEMBER, 1925—JULY, 1926.

Calendar.

MICHAELMAS TERM, 1925.

(TWELVE WEEKS.)

From SEPTEMBER 21 to DECEMBER 12.

	SEPT. 16	Wed.	Examinations for the Threlfall, John Stokes, John Stokes Open, Elizabeth Stokes Open, Mence Smith, Sainton-Dolby, and Parepa-Rosa Scholarships.
	" 17	Thurs.	Examinations for the Sisselle Wray, Child, Ada Lewis, Broughton Packer, Seguin and Macfarren Scholarships, Entrance Examination at 9.30. Award of the Stainer Exhibition for Organ Playing.
	" 18	Fri.	
	" 19	Sat.	
	" 21	Mon.	MICHAELMAS TERM BEGINS.
	" 22	Tues.	Examination of Orchestral Students by Sir Henry J. Wood at 2.
1	" 23	Wed.	
	" 24	Thurs.	First Rehearsal of Junior Orchestra at 10.
	" 25	Fri.	First Orchestral Rehearsal (Advanced Division) at 2.
	" 26	Sat.	
	" 28	Mon.	
	" 29	Tues.	
2	" 30	Wed.	
	OCT. 1	Thurs.	
	" 2	Fri.	
	" 3	Sat.	Professorial Staff Dinner at R.A.M. 7 for 7.30 p.m.
	" 5	Mon.	Sainton-Dolby Prize (Sopranos)—Last Day for receiving Names.
	" 6	Tues.	Battison Haynes Prize—Last Day for receiving Names.
3	" 7	Wed.	Charles Lucas Prize (1925)—Last Day for receiving Names.
	" 8	Thurs.	
	" 9	Fri.	
	" 10	Sat.	Fortnightly Concert at 3.
	" 12	Mon.	
	" 13	Tues.	
	" 14	Wed.	Hine Gift—Last Day for receiving Names.
4	" 15	Thurs.	Rutson Memorial Prizes (Contraltos and Bases)—Last Day for receiving Names.
	" 16	Fri.	
	" 17	Sat.	Practice Concert at 3, under the direction of the Principal.

MICHAELMAS TERM—*continued.*

- 5 { Oct. 19 Mon. Last Day for receiving Vouchers for Chamber Concert.
 „ 20 Tues.
 „ 21 Wed.
 „ 22 Thurs. R.A.M. Club Prize—Last Day for receiving Names.
 „ 23 Fri.
 „ 24 Sat. Fortnightly Concert at 3. Philip L. Agnew Prize (Male Pianists)—Last Day for receiving Names.

- 6 { „ 26 Mon.
 „ 27 Tues. Fred. Walker Prize (Tenors and Baritones)—Last Day for receiving Names.
 „ 28 Wed. Entrance Examination for Half-Term at 3.
 „ 29 Thurs.
 „ 30 Fri.
 „ 31 Sat. Practice Concert at 3, under the direction of the Warden.

- 7 { Nov. 2 Mon. HALF-TERM BEGINS. Chamber Concert at 3.
 „ 3 Tues. Battison Haynes Prize—Last Day for receiving Works.
 „ 4 Wed. Last Day for receiving Vouchers for Chamber Concert.
 Potter Exhibition (Males) and Westmorland Scholarship (Females)—Last Day for receiving Names.
 „ 5 Thurs. Competition for the Sainton-Dolby Prize.
 „ 6 Fri. Hubert Kiver Prize—Last Day for receiving Names.
 „ 7 Sat. Fortnightly Concert at 3. Hine Gift—Last Day for receiving Ballads.

- 8 { „ 9 Mon. Charles Lucas Prize (1925)—Last Day for receiving Works.
 „ 10 Tues.
 „ 11 Wed.
 „ 12 Thurs. R.A.M. Club Prize—Last Day for receiving Works.
 „ 13 Fri.
 „ 14 Sat. Practice Concert at 3, under the direction of H. Wessely, Esq.

- 9 { „ 16 Mon.
 „ 17 Tues. Competitions for the Rutson Memorial Prizes.
 „ 18 Wed. Chamber Concert at 3.
 „ 19 Thurs.
 „ 20 Fri.
 „ 21 Sat. Fortnightly Concert at 3.

MICHAELMAS TERM—*continued.*

10	Nov. 23	Mon.	
	„ 24	Tues.	Competition for the Philip L. Agnew Prize.
	„ 25	Wed.	
	„ 26	Thurs.	Competitions for the Fred. Walker and R.A.M. Club Prizes' Examination of Junior Pupils.
	„ 27	Fri.	
	„ 28	Sat.	Practice Concert at 3 , under the direction of Cuthbert Whitmore, Esq.

REVIEW WEEK.

	„ 30	Mon.	10-11 Lecture-Lesson. 12-1 Lecture by Professor E. de Selincourt, M.A., D.Lit. 3.0 Chamber Concert.
	DEC. 1	Tues.	10-11 Lecture-Lesson. 12-1 Lecture by Sir Arthur Keith, M.D., F.R.S., LL.D. 2-5 Orchestral Rehearsal.
	„ 2	Wed.	10-11 Lecture-Lesson, "Our Alma Mater." 12-1 Lecture by the Principal. 3.0 Choral Concert (Duke's Hall).
	„ 3	Thurs.	10-11 Lecture-Lesson. 12-1 Lecture by Professor W. Rothenstein, M.A. (Principal, Royal College of Art). 3.0 Recital.
	„ 4	Fri.	10-11 Lecture-Lesson. 12-1 Lecture by George Bernard Shaw, Esq. 2-5 Orchestral Rehearsal.
	„ 5	Sat.	10-11 Lecture-Lesson. 12-1 Lecture by Professor T. H. Pear (Professor of Psychology in the University of Manchester), "Skill in work and play." 3-5 Fortnightly Concert. 8-11.45 Students' Dance.

2	„ 7	Mon.	Award of the Hine Gift. Examination of Junior Pupils.
	„ 8	Tues.	Rehearsal for Concert at 9.30. Orchestral Concert at 3 , Queen's Hall.
	„ 9	Wed.	Award of the R.A.M. Club Prize and Charles Lucas Prize (1925).
	„ 10	Thurs.	Award of the Battison Haynes Prize. Competitions for the Potter Exhibition and Westmorland Scholarship.
	„ 11	Fri.	
	„ 12	Sat.	MICHAELMAS TERM ENDS.

LENT TERM 1926.

(TWELVE WEEKS.)

From JANUARY 11 to APRIL 3.

JAN. 7 Thurs. Entrance Examination at 10.

„ 8 Fri.

„ 9 Sat.

1 { „ 11 Mon. **LENT TERM BEGINS.**
 „ 12 Tues. First Orchestral Rehearsal (Advanced Division) at 2.
 „ 13 Wed.
 „ 14 Thurs. First Rehearsal of Junior Orchestra at 10.
 „ 15 Fri.
 „ 16 Sat. Professorial Staff Dinner, at R.A.M., 7 for 7.30 p.m.

2 { „ 18 Mon.
 „ 19 Tues.
 „ 20 Wed.
 „ 21 Thurs.
 „ 22 Fri.
 „ 23 Sat. Practice Concert at 3, under the direction of the Principal.

3 { „ 25 Mon. Sterndale Bennett Prize—Last Day for receiving Names.
 „ 26 Tues.
 „ 27 Wed.
 „ 28 Thurs.
 „ 29 Fri. Philip L. Agnew Composition Prize—Last Day for receiving Names.
 „ 30 Sat. Fortnightly Concert at 3. Goldberg Prize (Baritones and Basses)—Last Day for receiving Names.

4 { FEB. 1 Mon. Organ Recital at 3. Last Day for receiving Vouchers for Chamber Concert.
 „ 2 Tues.
 „ 3 Wed.
 „ 4 Thurs.
 „ 5 Fri.
 „ 6 Sat. Practice Concert at 3, under the direction of William Wallace, Esq.

LENT TERM—*continued.*

- 5 { FEB. 8 Mon.
 " 9 Tues.
 " 10 Wed.
 " 11 Thurs. **Edward W. Nicholls Prize—Last Day for receiving Names.**
 " 12 Fri.
 " 13 Sat. **Fortnightly Concert at 3.**
- 6 { " 15 Mon. **Chamber Concert at 3.**
 " 16 Tues. **Philip L. Agnew Composition Prize—Last Day for receiving Works.**
 " 17 Ash Wednesday. **Entrance Examination for Half-Term at 3.**
 " 18 Thurs. **Last Day for receiving Vouchers for Chamber Concert.**
 " 19 Fri.
 " 20 Sat. **Practice Concert at 3, under the direction of Claude F. Pollard, Esq.**
- 7 { " 22 Mon. **HALF-TERM BEGINS.** Competition for the Sterndale Bennett Prize.
 " 23 Tues.
 " 24 Wed.
 " 25 Thurs. Competition for the Goldberg Prize.
 " 26 Fri.
 " 27 Sat. **Fortnightly Concert at 3.**
- 8 { MAR. 1 Mon.
 " 2 Tues.
 " 3 Wed. **Chamber Concert at 3.**
 " 4 Thurs.
 " 5 Fri.
 " 6 Sat. **Practice Concert at 3, under the direction of Spencer Dyke, Esq.**
- 9 { " 8 Mon.
 " 9 Tues.
 " 10 Wed.
 " 11 Thurs. Competition for the Edward W. Nicholls Prize.
 " 12 Fri.
 " 13 Sat. **Fortnightly Concert at 3.**

LENT TERM—*continued.*

REVIEW WEEK.	MAR. 15	Mon.	
	„ 16	Tues.	
	„ 17	Wed.	Award of the Philip L. Agnew Composition Prize.
	„ 18	Thurs.	Examination of Junior Pupils.
	„ 19	Fri.	
	„ 20	Sat.	Practice Concert at 3 , under the direction of Frederic King, Esq.
	„ 22	Mon.	10-12 Elements Examination (a). 12-1 Lecture-Lesson. 2-4 Elements Examination (b). 5-7 Elements Examination (c).
	„ 23	Tues.	10-12 Elements Examination (d). 9.30-1 Orchestral Rehearsal, Queen's Hall. 12-1 Lecture Lesson. 3-5 Orchestral Concert , Queen's Hall. 6-8 Elements Examination (e).
	„ 24	Wed.	10-11 Lecture-Lesson. 12-1 Lecture. 3.0 Chamber Concert.
	„ 25	Thurs.	10-11 Lecture-Lesson. 12-1 Lecture. 3.0 Recital.
	„ 26	Fri.	10-11 Lecture-Lesson. 12-1 Lecture. 2-5 Choral and Orchestral Rehearsal.
	„ 27	Sat.	10-11 Lecture-Lesson. 12-1 Lecture. 3-5 Fortnightly Concert. 8-11.45 Student's Dance.
	„ 29	Mon.	
	„ 30	Tues.	Choral and Orchestral Rehearsal, Queen's Hall, at 9.30.
	„ 31	Wed.	Choral Concert , Queen's Hall, St. Matthew's Passion, at 2.
	12 APRIL 1	Thurs.	
	„ 2	Fri.	Good Friday. Lessons as usual, unless arranged otherwise by Professor and Student.
	„ 3	Sat.	
			LENT TERM ENDS.

MIDSUMMER TERM, 1926.

(TWELVE WEEKS.)

From MAY 3 to JULY 24.

APRIL 29 Thurs. Entrance Examination at 10.

„ 30 Fri.

MAY 1 Sat.

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|---|---|----|--------------|---|
| 1 | „ | 3 | Mon. | MIDSUMMER TERM BEGINS. |
| | „ | 4 | Tues. | First Orchestral Rehearsal (Advanced Division) at 2. |
| | „ | 5 | Wed. | |
| | „ | 6 | Thurs. | First Rehearsal of Junior Orchestra at 10. |
| | „ | 7 | Fri. | |
| | „ | 8 | Sat. | Professorial Staff Dinner at R.A.M. 7 for 7.30 p.m. |
| 2 | „ | 10 | Mon. | |
| | „ | 11 | Tues. | |
| | „ | 12 | Wed. | |
| | „ | 13 | Thurs. | Matthew Phillimore, Sir Edward E. Cooper and Piatti Prizes—Last Day for receiving Names. |
| | „ | 14 | Fri. | Charles Lucas Prize (1926)—Last Day for receiving Names. |
| | „ | 15 | Sat. | Practice Concert at 8, under the direction of the Principal. Cuthbert Nunn Prize (Composers)—Last Day for receiving Names. |
| 3 | „ | 17 | Mon. | Last Day for receiving Vouchers for Chamber Concert. Sight-Singing Examination (Dictation) at 10, 11, and 12. |
| | „ | 18 | Tues. | Sight-Singing Examination (Dictation) at 10, 11, 12, and 2. |
| | „ | 19 | Wed. | Anne E. Lloyd Exhibition (All Voices), Walter Macfarren, and Julia Leney Prizes—Last Day for receiving Names. Sight-Singing Examination (Dictation) at 11, 12, and 2. |
| | „ | 20 | Thurs. | Sight-Singing Examination (Dictation) at 10, 11, and 12. |
| | „ | 21 | Fri. | Sight-Singing Examination (Dictation) at 10, 11, and 12. |
| | „ | 22 | Sat. | Fortnightly Concert at 8. Janet Duff Greet and Frederick Westlake Memorial Prizes (Females)—Last Day for receiving Names. |
| 4 | „ | 24 | Whit-Monday. | Lessons as usual, unless mutually arranged otherwise by Professor and Student. |
| | „ | 25 | Tues. | Gilbert R. Betjemann Gold Medal—Last Day for receiving Names. |
| | „ | 26 | Wed. | Mario Prize (Baritones)—Last Day for receiving Names. |
| | „ | 27 | Thurs. | |
| | „ | 28 | Fri. | Competition for the Sir Edward E. Cooper Prize. |
| | „ | 29 | Sat. | Practice Concert at 8, under the direction of Frederick Moore, Esq. Swansea Eisteddfod Prize (Tenors)—Last Day for receiving Names. |

MIDSUMMER TERM—*continued.*

- MAY 31 Mon.
 JUNE 1 Tues. Cuthbert Nunn Prize—Last Day for receiving Works.
 5 " 2 Wed.
 " 3 Thurs. Chamber Concert at 3.
 " 4 Fri.
 " 5 Sat. Fortnightly Concert at 8, Parepa-Rosa Prize (Tenors)—Last Day for receiving Names.
- " 7 Mon. Harmony Examination (Divs. II., III., IV. and V.) at 6.
 Languages Examination (Paper Work) at 6.
 " 8 Tues. Charles Lucas Prize (1926)—Last Day for receiving Works.
 6 " 9 Wed. Entrance Examination for Half-Term at 3. Competition for Matthew Phillimore Prize. Harmony Examination (Division Ib) at 6. Elocution Examination (Paper Work) at 6.
 " 10 Thurs. Competition for the Piatti Prize. Harmony Examination (Division Ia) at 6.
 " 11 Fri.
 " 12 Sat. Practice Concert at 8, under the direction of E. Rowsby Woof, Esq.
- " 14 Mon. HALF-TERM BEGINS. Cecil Martin Prize (Junior Pupils)—Last Day for receiving Names.
 7 " 15 Tues. Rehearsal for Concert at 9.30 a.m. Orchestral Concert at 3, Queen's Hall.
 " 16 Wed.
 " 17 Thurs. Competition for the Frederick Westlake Memorial Prize.
 " 18 Fri.
 " 19 Sat. Fortnightly Concert at 8. Last day for receiving Vouchers for Chamber Concert.
- " 21 Mon. Competition for the Swansea Eisteddfod Prize.
 " 22 Tues.
 " 23 Wed.
 8 " 24 Thurs. Chamber Concert at 3. Competition for the Gilbert R. Betjemann Gold Medal.
 " 25 Fri. Competition for the Mario Prize.
 " 26 Sat. Practice Concert at 8, under the direction of Henry Beauchamp, Esq.
- " 28 Mon. During this week no Lessons will be given in the Academy.
 " 29 Tues. Examinations will be held in every subject, and all Students who have studied during the whole of the current Academic Year must present themselves. The Competitions for the Anne E. Lloyd Exhibition, the Walter Macfarren, and Julia Leney Prizes will also take place, the dates being specially announced.
 9 JULY 1 Thurs.
 " 2 Fri.
 " 3 Sat. Fortnightly Concert at 3. Students' Dance, 8-11.45.

MIDSUMMER TERM—*continued.*

10	JULY 5	Mon.	Competition for the Cecil Martin Prize.
	6	Tues.	
	7	Wed.	Dramatic Performance. Award of the Cuthbert Nunn Prize.
	8	Thurs.	Competition for the Parepa-Rosa Prize.
	9	Fri.	
11	10	Sat.	Practice Concert at 8, under the direction of Dr. A. J. Greenish.
	12	Mon.	Operatic Performance. Examination of Junior Pupils.
	13	Tues.	
	14	Wed.	
	15	Thurs.	
12	16	Fri.	
	17	Sat.	
	19	Mon.	
	20	Tues.	
	21	Wed.	
12	22	Thurs.	
	23	Fri.	Distribution of Prizes at 3. Award of the Charles Lucas Prize (1926).
	24	Sat.	MIDSUMMER TERM ENDS.

SPECIAL REGULATIONS, 1925-26.

All Students are required to attend at least 75 per cent. of their lessons in each and all of their Secondary Classes—viz., Second Study, Harmony, Sight-Singing, and Diction.

All Students are required to attend such Lectures and Lecture-Lessons during the Special Weeks in the Michaelmas and Lent Terms as the Principal may determine. No exemption, except by written permission of the Principal, will be permitted.

Students failing to make the required proportion of attendances in each and all of their Classes and Lectures (save as exempted above) will not be eligible for any award at the Annual Examinations.

STUDENTS ABSENT THROUGH ILLNESS MUST IMMEDIATELY SEND WRITTEN NOTIFICATION TO THE SECRETARY WITH A MEDICAL CERTIFICATE.

The Examination in the Elements of Music (Paper Work) will be held towards the end of the LENT TERM, and *all Students who have studied since the beginning of the current Academic Year must attend.* Students who do not obtain at least the following number of marks will be held ineligible for an award in any of the ensuing Midsummer Examinations, for which *they are required nevertheless to present themselves.*

(a)	Those of not more than three terms' studentship (including the term current)	55
(b)	Those of not more than six terms' studentship (including the term current)	65
(c)	Those above six terms' studentship (including the term current)	75

N.B.—Professors and Pupils are requested to observe that the dates of all Academy events are published in the Calendar or by notice in the Hall. The Committee do not bind themselves to give any further or other notice to Students who may wish to compete for any of the Scholarships or Prizes. Students desirous of entering for such must sign their names in a book kept for that purpose in the office, and under no circumstances will entries be received after the dates announced in the Calendar or otherwise.

September, 1925.

By Order of the Committee of Management,
J. A. CREIGHTON, Secretary.

Royal Academy of Music.

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted 29th November, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on 23rd June, 1830. His successors, King William IV., Queen Victoria and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the distribution of prizes in the year 1897, and the present Sovereign, King George V., with his Consort, Queen Mary, have recently indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

During the hundred and three years of its existence, the Academy has laboured steadfastly to achieve the objects of its Founders. Its work in the cause of musical education has been carried on with the help of

many eminent musicians and lovers of music, by its Principals, Dr. William Crotch, 1823 ; Mr. Cipriani Potter, 1832 ; Mr. Charles Lucas, 1859 ; Sir William Sterndale Bennett, 1866 ; Sir George A. Macfarren, 1875 ; and Sir Alexander Campbell Mackenzie, 1888. That its work has been successful is attested by the fact that starting with only twenty students in 1823, the number now under training is considerably over 800, and that of the thousands who have received their musical training within its walls, a very large number have risen to positions of eminence and distinction and have extended the good work, not only throughout Great Britain, but also to the British Dominions and the Empire of India.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy was carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on the 14th of July, 1910. The building being completed, the work of the Academy was transferred to it in time to begin the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, the 22nd of June, 1912. The new Academy is centrally situated and easily reached ; it is near the termini of three main lines (*viz.*, Great Western, London and North-Eastern, and London, Midland and Scottish Railways), and is easily accessible by the various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students fuller facilities for carrying on their work than were obtainable in the old building.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charters, granted 23rd June, 1830, and 29th November, 1910, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

Annual Subscriptions are due on January 1.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,

EXHIBITIONERS,

PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are sixty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the respective dates of the competitions. The holder of any R.A.M. or Associated Board Scholarship or Exhibition is, during its tenure, ineligible to hold any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the

Scholarship vacant and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

*STERNDALE BENNETT (About £32 per annum.)	Any branch of Music. Competed for biennially in April by Male British-born subjects aged between 14 and 21. Next competition Easter, 1926.
*BAUME (MANX) (Three years' free tuition.)	Any branch of Music. Open to Candidates between 14 and 22 years born of Manx parents within certain limitations. Next competition will be announced in public Press.
†POTTER EXHIBITION (About £10.)	Pianoforte. Competed for annually in December by Male and Female Students alternately of not less than two years' standing.
*THALBERG (About £20 per annum for two years.)	Pianoforte. Competed for biennially by British-born Male and Female pianists alternately who are between the ages of 14 and 21 years. Next competition September, 1926, for females.
‡ELIZABETH STOKES (Two years' free tuition.)	Pianoforte. Competed for annually in September by British born subjects of either sex between 14 and 21. Past or present Students of R.A.M. and R.C.M. are ineligible.
*ELIZABETH STOKES (OPEN) ... (Two years' free tuition.)	Pianoforte. Competed for annually in September by British-born subjects of either sex between 14 and 21 years of age.
‡EMMA LEVY... .. (Three years' free tuition.)	Pianoforte and Theory. Open to Jewish candidates of either sex between 15 and 20 on day of competition. Next competition January, 1928.
*LISZT	Composition or Pianoforte. Open to both sexes between 14 and 20 on day of examination. Three years' free tuition, and thereafter an annual payment for two years towards tuition abroad. Next competition January, 1928.
*HENRY SMART (About £21 per annum for three years.)	Composition or Organ. Competed for triennially in September by British-born Male and Female subjects alternately who must be under 20 years. Next competition September, 1927.
‡SIR JOHN GOSS (Three years' free tuition.)	Organ. Open to Chorister Boys to be elected by the Council of the Royal College of Organists.
†STAINER EXHIBITION... .. (£20.)	Organ. Awarded annually to the best Candidate who enters as a student in Organ Playing at Michaelmas.
‡MAUD MARY GOOCH (Three years' tuition less £3 0s. 8d. per term.)	Organ. Open to British-born subjects of either sex between 14 and 21 years on date of competition. Next competition September, 1927.
‡THOMAS THRELFALL (Two years' free tuition.)	Organ. Open to British subjects of either sex under 21 years on date of competition. Next competition September, 1927.
*SAINTON (About £17 per annum for three years.)	Violin. Competed for triennially by British-born subjects of either sex under 18 on the date of examination. Next competition January, 1926.
‡DOVE (About £33 per annum for three years.)	Violin. Open to Male and Female British Candidates under the age of 18 on date of Examination. Next competition September, 1928.
*BROUGHTON PACKER BATH ... (Three years' tuition less £1 per term.)	Violin. Open to Male and Female British subjects between 14 and 21 years. Next competition September, 1927.
*CHARLES OLDHAM (About £32 per annum for three years.)	Violin. Open to British-born subjects of either sex not over 18 years on date of competition. Next competition January, 1927.
†GOWLANE HARRISON... .. (Free tuition for two years.)	Violin. Exhibition open to British-born Male Students who possess Bronze Medal. Next competition January, 1926.
*BROUGHTON PACKER BATH ... (Three years' tuition less £1 per term.)	Violoncello. Competed for triennially in December by male British subjects between 14 and 21 years. Next competition September, 1928.
†ROSS (Two or three years' free tuition.)	Wind Instruments. Competed for by Students of the R.A.M. under conditions determined by Governing Bodies. Next competition September, 1926, unless extended.
*WALTER STOKES... ..	Four open scholarships, tenable for one year, with possible extension, competed for annually in September.

* Open. † Students of R.A.M. only. ‡ Those who have not Studied at R.A.M.

- †JOHN THOMAS (WELSH) Singing and Instrumental alternately. Competed for triennially in September. Next competition will be in September, 1926, for Instrumentalists (who must be under 18) of both sexes and either they or their parents must have been born in Wales.
(Three years' tuition less £4 4s. per term.)
- †WESTMORLAND Singing. Competed for annually in December by Male and Female Vocalists in alternate years who are between 18 and 24. Competition in 1925 will be for Females.
(About £11.)
- †PAREPA-ROSA Singing. Competed for biennially by British-born Female Vocalists between 18 and 22 years. Next competition September, 1927.
(About £34 per annum for two years.)
- †SAINTON-DOLBY Singing. Competed for triennially by British-born Contralto and Soprano Vocalists, at alternate elections, between 17 and 20 years. Next competition in September, 1928, for Contralto Vocalists.
(£16 18s. per annum.)
- †GEORGE MENCE SMITH Singing. Competed for biennially by Male (under 23) and Female (under 21 years) Vocalists alternately. Next competition (for Males) September, 1927.
(About £20 per annum.)
- †ROSS Singing. Competed for by R.A.M. Students under conditions determined by Governing Bodies. Next competition (for Male Vocalists) September, 1926, unless extended.
(Two or three years' free tuition.)
- †ANNIE E. LLOYD EXHIBITION Singing. Competed for annually by Students of either sex of two years' standing whose principal study is Singing and who hold the Bronze Medal.
(About £12 12s.)
- †LILIAN ELDEE Singing. Held alternately at the R.A.M. and the R.C.M. In the case of the R.A.M. it is conferred on the Female Vocal Student most deserving thereof. Next competition 1926.
(About £60 per annum.)
- †EDWARD AND ANNE SEGUIN Singing. Open to Vocalists of both sexes born in America or Great Britain and between 17 and 22 years. Next competition September, 1927.
(Two years' free tuition.)
- †SISSELLE WRAY Singing. Open to Female Vocalists. Next competition September, 1927.
(Two years' free tuition.)
- *CAMPBELL CLARKE Vocal or Instrumental. Open to British subjects of either sex within certain age limits. Next competition September, 1926.
(About £36 per annum for three years.)
- †JOHN STOKES Singing. Competed for annually in September by Baritones who have not studied at the R.A.M. or R.C.M. and who are British-born between 18 and 23 years.
(Two years' free tuition.)
- *JOHN STOKES (OPEN)... .. Singing. Competed for annually in September by British-born Baritones between 18 and 23 years.
(Two years' free tuition.)
- †D'OYLY CARTE MEMORIAL Operatic Singing. Open to Male and Female Students in Singing under conditions decided by the Committee of Management.
- *G. A. MACFARREN Composition. Competed for triennially by British-born Candidates between 15 and 21 years on day of examination. Next competition September, 1928.
(Three years' free tuition.)
- *SIR MICHAEL COSTA Composition. Open to Male Candidates, who must be native of England or Wales and under 21 years on date of competition. Next competition Michaelmas, 1927.
(Three years' free tuition.)
- *GORING THOMAS Composition. Open to British-born subjects of either sex not under 18 years on date of competition. Next competition Michaelmas, 1927.
(Three years' free tuition.)
- *JOSEPHINE TROUP Composition. Open to British-born Females not under 15 nor over 25, on the first day of month in which competition is held. Next competition in September, 1929.
(£34 10s. per annum for five years.)
- LIONEL MONCKTON Composition. Details will be announced later.
(Scholarship or Prize.)
- HINE GIFT Composition. Competed for annually in December by Male and Female Students of the R.A.M. under 17 years at date of competition.
(About £16.)
- ASSOCIATED BOARD OF R.A.M. AND R.C.M. (SIX.) Competitions take place in November. Full particulars from the Secretary, Associated Board, 15, Bedford Square, W.C. 1.
- ADA LEWIS The subjects are chosen by the Committee of Management and announced about May each year.
(Five Annually.)
- ANNIE M. CHILD SCHOLARSHIP... Elocution. Open to British-born subjects of either sex between 16 and 22 years on the day of competition. Next competition September, 1927, unless extended.
(About £17 10s. per annum for two years.)

* Open. † Students of R.A.M. only. ‡ Those who have not Studied at R.A.M.

Further particulars of the Scholarships and Exhibitions are given in a separate pamphlet which can be obtained on application to the Secretary.

PRIZES.

There are also the following Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The winner of any Prize is ineligible for future competitions for that particular Prize.

CHARLES LUCAS PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PHILIP L. AGNEW PRIZE for Composition.

MARY BURGESS MEMORIAL PRIZE for any branch of Music.

CUTHBERT NUNN PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

MARIO PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

MATTHEW PHILLIMORE PRIZE for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

THE MESSRS. CHALLEN & CO. PRIZE for Pianoforte Playing.

THE MESSRS. CHAPPELL & CO. PRIZE for Pianoforte Playing.

BLAKISTON MEMORIAL PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

PIATTI PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various Branches of Study.

THE CHAIRMAN'S PRIZE for various Branches of Study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.

ROSE DAFFORNE BEQUEST.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

LESLEY ALEXANDER GIFT for Viola or Violoncello Playing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

MANNS MEMORIAL PRIZE.

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.

OLIVERIA PRESCOTT PRIZE.

ARTHUR BEARE PRIZE for Violin Playing.

PHILIP L. AGNEW PRIZE for Pianoforte Playing.

THE FRED WALKER PRIZE for Singing.

HENRY R. EYERS PRIZE for Sight Singing.

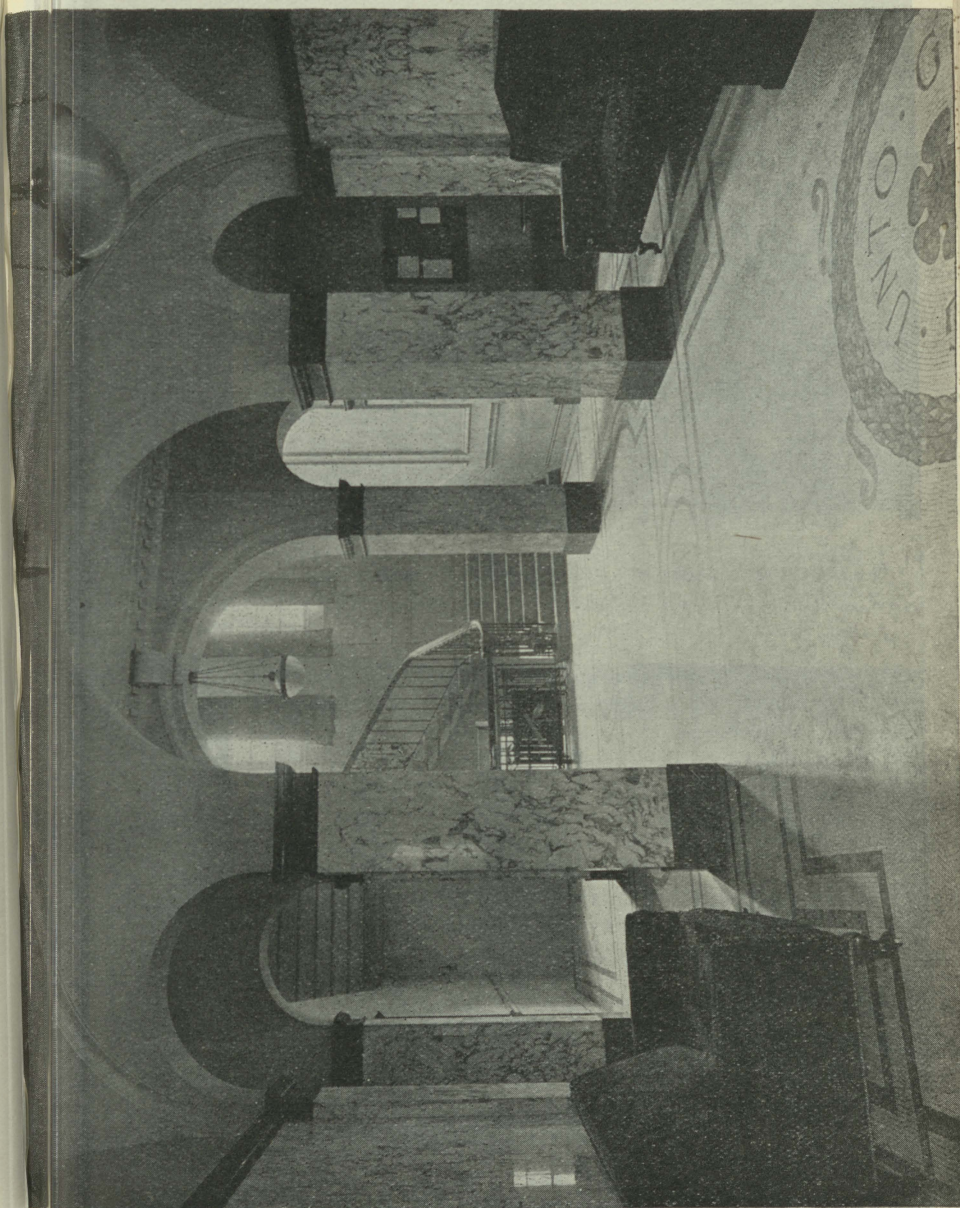
JANET DUFF GREET PRIZE for Pianoforte Playing and Improvisation.

PIANOFORTE ADVISORY BOARD PRIZE.

CECIL MARTIN PRIZE for Elocution (Junior Department only).

ELIZABETH, JOHN AND WALTER STOKES PRIZES AND BURSARIES (20).

Further particulars of the Prizes will be found in a separate pamphlet which can be obtained in application to the Secretary.



[Alex. Corbett.]



Photo by]

PRINCIPAL STAIRCASE R.A.M.

[Alex. Corbett.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the beginning of each Term and Half-Term. Before entering, they are examined by the Principal or Warden.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for Professors and Classes.

The fee for this Examination is One Guinea, which should be forwarded, about a week before the Entrance Examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of Two Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

The Committee of Management reserves the right of refusing the entry or re-entry of any student without giving any reasons for such refusal.

Students are not admitted for a shorter period than three Terms, nor for less than the ordinary curriculum.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary the fees for half a Term are payable.

There is no limit to the age of Paying Students.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives. (See List, pp. 53—61.)

(For the Junior Department see p. 36.)

STUDENTS' AID FUND.

It is open to any person to assist students by paying the whole or any portion of their fees, by subscribing to the Students' Aid Fund, or by founding Exhibitions.

The Students' Aid Fund consists of a Capital sum of about £2,000, contributed in the course of the last thirty years by friends of the Academy and Patrons of Art, the interest on which is advanced for the purpose of reducing the fees of deserving students.

In administering this Fund—which is all too small to meet the demands made on it—the most careful consideration is paid to the circumstances and qualifications of each beneficiary. Below is a note of the Income and Expenditure during 1923–24.

While the eventual repayment of the sums advanced is not made a condition of benefit, the Committee of Management welcome all efforts made to testify in this practical manner to the value and usefulness of the Fund.

INCOME, 1924.		£	s.	d.
Balance brought forward...	...	...	2	14 6
From Investments and Subscriptions	...	...	136	8 0
EXPENDITURE, 1924.		£	s.	d.
Grants towards fees to 12 students	...	...	76	0 0

SUBJECTS TAUGHT IN THE ACADEMY.

- | | |
|--|---|
| <p>*CONDUCTING (see also p. 26).
 *MUSICAL COMPOSITION.
 *HARMONY AND COUNTERPOINT.
 *SOLO SINGING.
 *PIANOFORTE.
 *HARP.
 *ORGAN.
 *VIOLIN.
 *VIOLA.
 *VIOLONCELLO.
 *DOUBLE BASS.
 SIGHT READING, SCORE READING AND TRANSPOSITION.
 IMPROVISATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.</p> | <p>*WIND INSTRUMENTS.
 *OTHER ORCHESTRAL INSTRUMENTS.
 *OPERATIC SINGING AND ACTING (see also p. 26).
 *DRAMATIC ELOCUTION (see also p. 26).
 *DRAMA (see also p. 26).
 *PIANOFORTE ACCOMPANIMENT.
 ELEMENTS OF MUSIC.
 AURAL TRAINING.
 † <i>DICTION AND ELOCUTION.</i>
 <i>DEPARTMENT.</i>
 <i>FENCING.</i>
 <i>PHYSICAL DRILL.</i>
 <i>DANCING.</i>
 <i>FOLK DANCING.</i>
 <i>STAGE DANCING.</i>
 <i>ITALIAN.</i>
 <i>FRENCH.</i>
 <i>GERMAN.</i>
 <i>ART OF TEACHING.</i></p> |
|--|---|

Any one of the subjects marked * above may, with the sanction of the Principal, be adopted as Principal Study. In addition, each Student may have a second Study and attend classes in Elements of Music, Harmony, Sight Reading, and (if a vocalist) Diction. Every Student, when approved by the Principal, may have the advantage of practising with the Orchestra, and, if an instrumentalist, may be required to play in the Orchestra and in the Ensemble Classes. Should the branch which a Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. (See Regulation II., p. 36.) All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, Students may take an additional Principal Study, or additional lessons in any branch of the curriculum, upon payment of the extra fee stated on p. 27; **but no Student will be permitted to take private lessons in any subject which he or she may be studying in the Academy.**

Opera and Drama may also be studied in classes specially devoted to these Arts. These classes are open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on p. 26.

Students and Members are admitted to all lectures on Music and Musicians given on Wednesday afternoons.

Students may be required to attend on three or four days per week. Lessons are given between 9 a.m. and 7 p.m.

† With respect to the subjects in italics, see p. 25.

ORDINARY CURRICULUM.

1.—Principal Study—Two weekly lessons of one hour each in conjunction with one other student.

2.—Second Study—One weekly lesson of one hour, in conjunction with another Student.

3.—Elements of Music—One hour per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Aural Training—One hour per week, in class.

4A.—Sight Reading, Score Reading and Transposition after obtaining Bronze Medal for Aural Training.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Organ Students)—One hour per week, in class.

7.—Orchestral and Ensemble Classes as arranged by the Principal.

8.—Choral Classes as arranged by the Principal for all Students who take Singing as a Principal, Extra Principal or Second Study.

9.—Operatic Class as arranged by the Principal for Students who take Singing as a Principal, Extra Principal or Second Study, if required.

Attendance at the above Classes is obligatory, except under special circumstances and with the written permission of the Principal or Warden.

10.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

TEACHERS' TRAINING COURSE.

All Students who wish to enter the Teaching Profession are strongly advised to prepare themselves for Registration by the Teachers' Registration Council, 47, Bedford Square, W.C.

One of the essentials for Registration is attendance for one academic year, at a Teachers' Training Course. See Special Syllabus which may be obtained from the Secretary.

Students who satisfy the Principal or Warden as to attainments, may, during their third year at the Academy, take their Principal Study and the Training Course in lieu of the ordinary curriculum for the same fee, viz., £14 14s. per Term. Students whose principal Study is Elocution have the option of substituting the Training Course in lieu of their secondary studies at the end of their first academic year by permission of the Principal.

SPECIAL COURSES.

1. The Training of Conductors:—

Divided Principal Study.

One lesson on a selected orchestral instrument, which may be changed from time to time (one half-hour per week).

One lesson in Pianoforte (one half-hour per week) when considered desirable by the Principal.

Practice Classes, Orchestral, Choral and Operatic.

Lessons in class on—

Technique of beating.

Score reading.

Transposition, Vocal and Instrumental, etc., etc. (two hours per week).

Musical Composition and Orchestration. One hour per week in class of three.

Aural Training and Sight-Singing. One hour per week in class.

Lectures on Technique and Interpretation.

2. Opera:—

✓ Singing, two lessons per week of one hour each in conjunction with one other student.

1932 ✗ Stage Gesture, two hours per week in class.

✓ Stage Craft and Diction, one hour per week in class.

✓ Dancing, one hour per week in class.

✓ General Musicianship, Pianoforte, Elements of Music, Harmony and Aural Training as arranged by the Principal.

✓ Operatic Rehearsal Class, two—four hours per week.

3. Dramatic Elocution:—

Elocution, 2 lessons per week.

Second Study, a Musical Subject chosen by the Principal.

Department followed by Dancing.

A language of the student's own choice.

Elements of Music followed by Aural Training.

4. Drama:—

Dramatic Class and one half-hour private lesson weekly.

Second Study, a Musical Subject chosen by the Principal.

Elocution, one hour's lesson per week in conjunction with two other Students.

Department followed by Dancing.

Elements of Music followed by Aural Training.

The fee for each of the above courses amounts to £14 14s. per Term.

FEES.

For the Entrance Examination	£	s.	d.
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	14	14	0

OPTIONAL SUBJECTS.

Per Term.

Additional Principal Study—	£	s.	d.
One lesson per week (30 minutes)	5	5	0
Two lessons per week (30 minutes each)	9	9	0
Additional Second Study, one lesson per week	3	3	0
Dramatic Class	3	3	0
" " for students who discontinue the ordinary curriculum	4	4	0
Operatic Class for Students who discontinue the ordinary curriculum	4	4	0
Diction †	1	11	6
Elocution	1	11	6
Accompaniment	1	11	6
Dancing	1	11	6
Deportment	1	11	6
Stage Gesture	1	5	0
Fencing	2	2	0
Physical Drill...	1	5	0
Italian...	1	11	6
French	1	11	6
German	1	11	6
Aural Training or Sight Reading	1	5	0
Sight Reading, Transposition and Improvisation :—			

Class of not less than three (30 minutes) ... 1 11 6

Special lessons in any of the above optional subjects may be received, by permission of the Principal, on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All Fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music and crossed *Westminster Bank, Ltd., Harley Street Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1925-1926.

Michaelmas Term will begin on MONDAY, 21st SEPTEMBER, 1925, and close on SATURDAY, 12th DECEMBER, 1925.

Lent Term will begin on MONDAY, 11th JANUARY, 1926, and close on SATURDAY, 3rd APRIL, 1926.

† Free to Students whose Principal Study is Singing. See Reg. VI., p. 37.

Midsummer Term will begin on MONDAY, 3rd MAY, 1926, and close on SATURDAY, 24th JULY, 1926.

Entrance Examinations will be held:—

For the Michaelmas Term, on THURSDAY, 17th SEPTEMBER, 1925, at 9.30.

For the Michaelmas Half-Term, on WEDNESDAY, 28th OCTOBER, 1925, at 3.

For the Lent Term, on THURSDAY, 7th JANUARY, 1926, at 10.

For the Lent Half-Term, on WEDNESDAY, 17th FEBRUARY, 1926, at 3.

For the Midsummer Term, on THURSDAY, 29th APRIL, 1926, at 10.

For the Midsummer Half-Term, on WEDNESDAY, 9th JUNE, 1926, at 3.

Candidates for admission should send the accompanying Application Form to the Secretary, with the Examination Fee (£1 1s.), if possible at least one month before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic Year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress awards are made as follows: For Principal Studies, Composition, and Aural Training:—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Dancing, Deportment and Fencing—Prize Books.

For Second and other Studies, "Honourable Mention." Those who have twice previously obtained "Honourable Mention" will be permitted to enter as for Principal Studies.

To supplement and to lead up to the Annual Examinations in the Midsummer Term, the Committee of Management have decided to set aside for special intensive work one whole week towards the end of each of the Michaelmas and Lent Terms.

Particulars of these weeks will be found in the Calendar (pp. 8-11).

The work in the Academy during these special weeks will be arranged so as:—

- (1) to provide opportunity for students to co-ordinate their separate studies, and to survey and summarise their work during the previous part of the term;
- (2) to provide special lectures, lecture-lessons and recitals designed to illustrate and explain the broad principles and necessary conditions of physical and mental development which underlie all educational and artistic progress;
- (3) to afford special indication as to the standards and attainments expected in the Midsummer Examinations from both a Technical and an Interpretative point of view.

The dates of these special weeks are:—

Michaelmas Term	. Nov. 30th, 1925—Dec. 5th, 1925.
Lent Term	. Mar. 22nd, 1926—Mar. 27th, 1926.
Midsummer Term	
(Examinations)	. June 28th, 1926—July 3rd, 1926.

During these three weeks no ordinary lessons will be given in the Academy. Students will, however, be obliged to attend such lectures, etc., as the Principal may determine in order to qualify for their Annual Awards.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

REFRESHMENT DEPARTMENT.

Luncheons, teas, and light refreshments can be obtained at moderate prices, the arrangements being under the supervision of the House Committee and the Secretary.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected and arrangements can usually be made for Organ Students to practise.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers and, as a mark of particular distinction, advanced Students are appointed Sub-Professors, and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than six Terms may be examined by the Principal. If the examination prove satisfactory, they receive a Certificate of their qualification as teacher, performer, or both. (See Regulation XVI., p. 38.) Those who have been specially successful during their studentship may be recommended to receive the distinction of Associate of the Institution.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal. (See Regulations XII. and XIV., pp. 37 and 38.)

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly and Practice Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

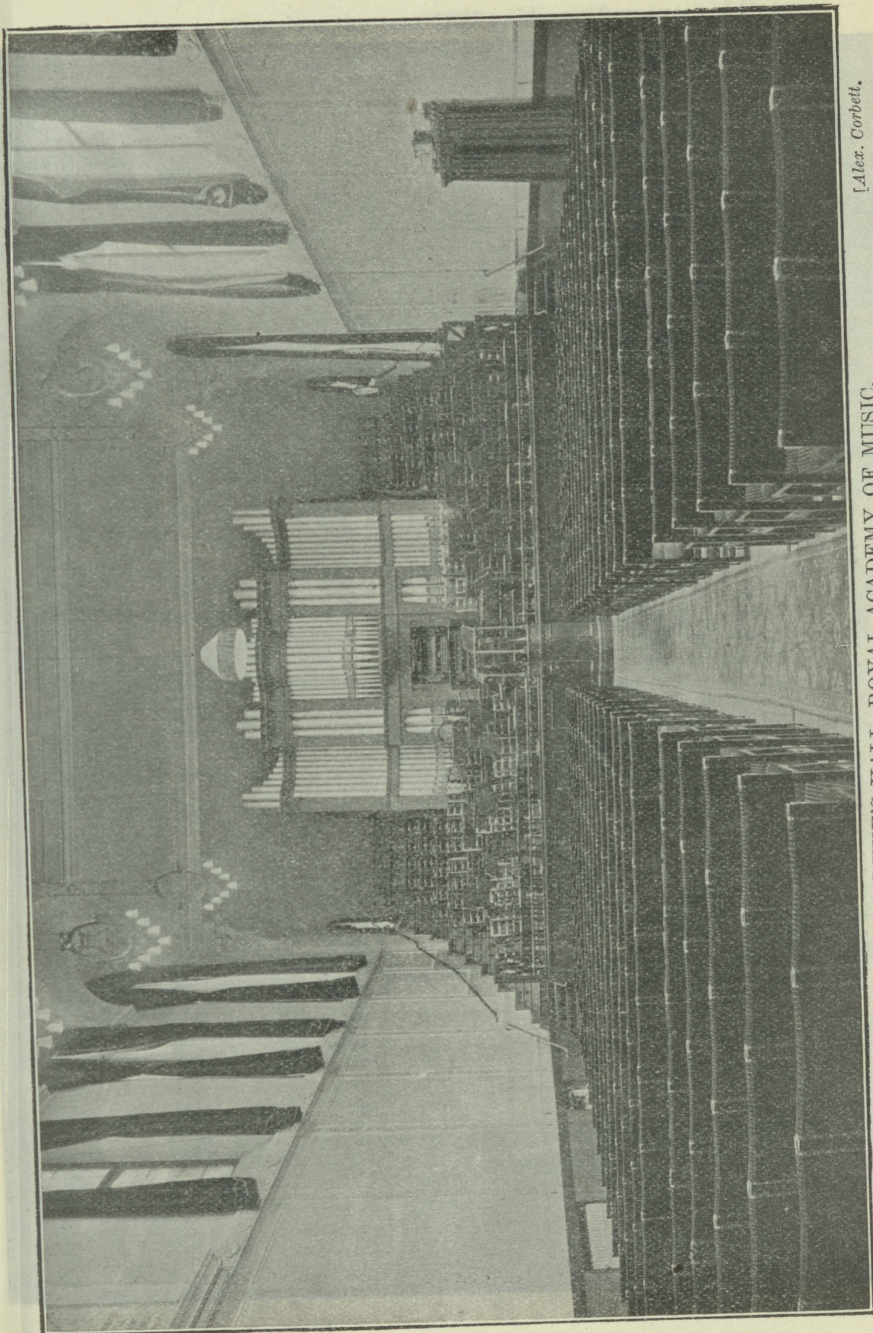


Photo by]

THE DUKE'S HALL, ROYAL ACADEMY OF MUSIC.

[Alex. Corbett,

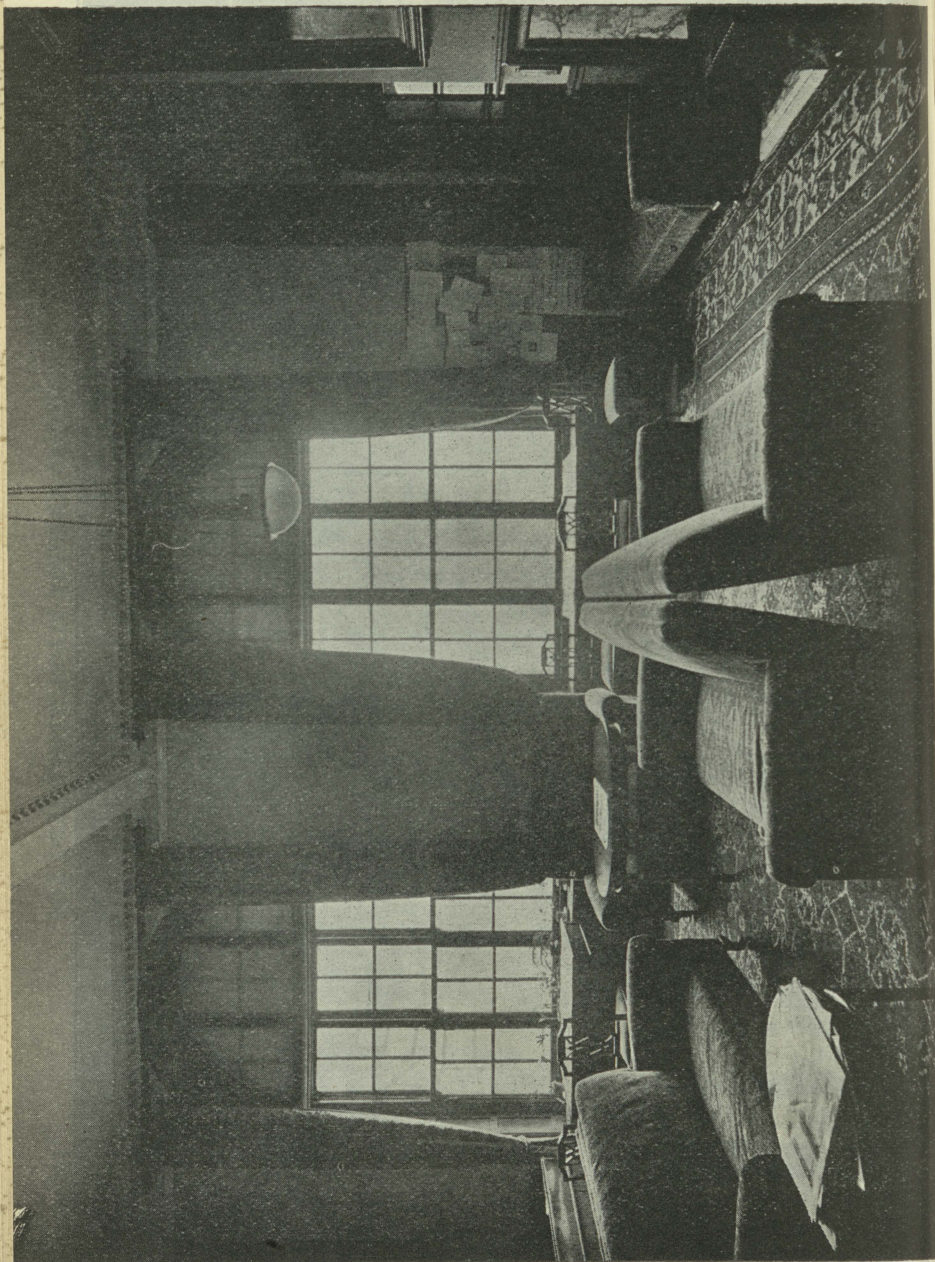


Photo by

Alex. Corbett.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last sixteen years comprises selections from fifty-six operas, and the performance of sixteen complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded in Memory of Angelina Goetz by her children in 1903.)

This library contains about 350 full orchestral scores of modern works. By the Deed of Gift it is provided that: "all members of the Corporate Body and Students in the R.A.M., and any other person who has the special permission of one of the Donors, the Principal, Warden, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock."

THE LIBRARY

(REFERENCE AND LENDING.)

The Library of the Royal Academy of Music was formed at the foundation of the Institution, by various Gifts and Bequests, the most important of these being—1. The Library of Richard J. S. Stevens. 2. A collection of Orchestral Scores, published and presented by Messrs. Novello & Co., which was supplemented in 1912 by a gift of their complete collection of the Vocal Scores of Operas, Oratorios, Cantatas, etc. 3. The Library of C. Ainsley Barry, containing over 250 Full Scores of Orchestral, Choral works and Concertos and many volumes of Music Literature. 4. The Library of Arthur Prendergast—some 200 volumes—consisting chiefly of old Church Music, including the Masses of Cherubini, Haydn and Mozart and Anthems and Services by the great English Church composers. Operas of the modern French school and most of the Vocal and Instrumental works of Charles Gounod, Ballets by Delibes and Widor; also Operas by Gluck, Meyerbeer, Mozart, Rubinstein and Wagner.

The Library has been further enriched by valuable bequests and gifts of Music from:—Mrs. Acton, Miss M. Arkwright, Miss Constance and Mr. Walter Bache ("Liszt" Library), Mr. W. O. Bailey, Dr. G. J. Bennett, Messrs. O. Beringer, G. H. Betjemann, British Museum Duplicates (presented by the Trustees), Lady Cooper, Mr. F. Corder, Mr. F. R. Cox, Miss Cunningham, Miss Mary Denton-Cardew, Miss Inez Dicksée, Mrs. Gustave Ellissen, Col. A. Finlay, Miss Muriel Foster, Dr. W. G. A. Griffiths, Mrs. A. Hankey, Messrs. Hawkes & Son, Miss Ida Hedges (Two gifts), Mr. E. Heron-Allen, Mrs. F. M. Humfrey, Miss Isobel Jay, Dr. Ernest Jones, The Hon. Harry Lawson (Joseph Bennett Collection), Lady Macfarren, Sir Alexander C. Mackenzie, Miss Marian Mackenzie, Mr. R. W. Maxwell-Muller, Mrs. E. Mirfield, The Royal Philharmonic Society of London, Messrs. Peters of Leipzig, Mrs. Alice F. Rathbone, Miss Oliveria L. Prescott, Mr. Tracy Robson, Sir Charles Santley, Mrs. Le Mare Shallis, Dr. Lea Southgate, Mr. Charlton T. Speer, Mrs. W. Hugh Spottiswoode (Spottiswoode-Beddome collection), Sir Arthur Sullivan, Mr. George G. T. Treherne, Mr. William Wallace, Messrs. Joseph Williams, Ltd., and others.

The REFERENCE LIBRARY, comprises—in addition to the complete Editions of the works of Bach, Beethoven, Berlioz, Handel, Mozart, Purcell, Schubert, Schumann and Schütz—Full Scores of Overtures, Symphonies and other Orchestral works, Dramatic and Choral works, Concertos for various Instruments; a large collection of Sixteenth and Seventeenth Century Music; early theoretical works and treatises, and many Manuscripts.

The LENDING LIBRARY comprises:—Sheet Music and volumes of Solos, Duets, Studies, etc., for Pianoforte and other Instruments, Vocal Scores of Operas, Oratorios, Cantatas, Masses, etc. Chamber Music Vocal Albums, Tutors, Theoretical Works and Music Literature; also a collection of some 560 volumes, comprising the chief standard works in Prose and Poetry, and Text-books on English Literature, left to the Library in 1922 by Miss Annie M. Child, who was a Professor of Elocution at the R.A.M. for many years. This splendid bequest is of the greatest help and educational value to Students, especially to those whose studies include Elocution and the Drama.

The Library is open to Professors and Students every week-day during each Term (special holidays excepted), from 11 to 1 and from 3 to 4 (Saturdays excepted).

Students who desire the privilege of borrowing works from the Lending Library must sign an agreement and maintain a deposit of 10s. with the Cashier.

For further information respecting the Lending Library see printed Rules.

BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have bequeathed to it valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are:—

- A Grand Pianoforte by Messrs. Steinway, and
- A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.
- A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.
- A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund), a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

BENTLEY TRUST.

(Founded by MISS MAUDE BENTLEY.)

To be applied by the Committee of Management to benefit and advance the art of music in England.

DIPLOMA EXAMINATION

FOR LICENTIATESHIP (L.R.A.M.).

An examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy three times a year—viz., during the Summer, Christmas and Easter Vacations. The fee payable is £5 5s., and successful candidates thereat are created by the Directors LICENTIATES OF THE ROYAL ACADEMY OF MUSIC, with the exclusive right to the use after their names of the letters L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be qualified to begin practising that branch of the musical profession in which they have been examined.

During the last ten years 13,687 Candidates have presented themselves for the Metropolitan Examination, of whom an average of 36.57 per cent. have passed, as shown by the following figures:—

Year.	Examined.	Passed.	Year.	Examined.	Passed.
1915 ...	1,095	431	1921 ...	1,498	585
1916 ...	981	437	1922 ...	1,880	609
1917 ...	909	334	1923 ...	2,234	731
1918 ...	826	343	1924 ...	1,945	674
1919 ...	1,034	422			
1920 ...	1,285	440		13,687	5,006

The last day on which names and exercises can be received will be for the First Period, June 30th; for the Second Period, October 31st; and, for the Third Period, February 7th. With late fee, July 12th, November 12th, and February 22nd.

Candidates entering for the Diploma of Licentiate in Pianoforte have the option of being examined in Glasgow or in London, the fee in the former case being £6 6s., in the latter £5 5s. The Examinations will be held at the Glasgow Athenæum School of Music and will be conducted by members of the Examining Staff of the R.A.M.

For further particulars, *see* separate Syllabus, which can be obtained on application.

THE R.A.M. CLUB.

The R.A.M. Club was founded in 1889, with the object of promoting friendly intercourse between those who are connected with the Royal Academy of Music. Meetings—Social and Musical—are held periodically, and the *R.A.M. Club Magazine*, published each term, is sent to all members.

Past and present Students, Professors and some others are eligible for membership. Fuller particulars may be obtained from the Secretary of the Club, at the Academy.

JUNIOR DEPARTMENT.

The Junior Department of the Academy provides sound and suitable instruction for pupils who are too young to be admitted as students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be counted as part of any of those which must be kept (or completed) by the Student in the Senior School.

GENERAL REGULATIONS.

- I.—All orders for the government and regulation of the Academy shall emanate from the Committee of Management, whose decisions shall be delivered through their Chairman to the different officers of the establishment.
- II.—All branches of Music shall be taught in the Academy, and Students may choose any one of these for their Principal Study. Should the branch for which a Male Student enters be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. If the branch for which a Student enters be Singing, he or she shall attend the Diction Class. All Students shall be required to learn Harmony and (unless exempted by the Principal) Pianoforte, to attend the Sight-Singing Class, and, when competent, to take part in the Orchestral and Choral Practices, in the Ensemble Classes, and in all public performances of the Academy.
- III.—The Academic Year shall consist of Thirty-six weeks, divided into Three Terms.

IV.—The Course of Instruction shall include two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Diction, for Singers; and the advantages of the Aural Training, Harmony and Ensemble Classes, and the Orchestral and Choral Practices.

This Course of Instruction is modified and supplemented by special arrangements dealing with the Annual Examinations and preparation for these.*

V.—The Operatic and Dramatic Classes shall be open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in these Classes on payment of such fee as the Committee may from time to time determine.

VI.—The Classes for the English, Italian, French, and German languages, and those for Diction, Elocution, Deportment, and Dancing, may be attended by the Students on payment of an additional fee for each class. Students whose Principal Study is Singing shall not be required to pay the additional fee for the Diction Class.

VII.—Subject to the approval of the Principal, Students may take an additional Principal Study, or additional lessons in any branch of the curriculum, on payment of the special fee stated on p. 27, but no Student will be permitted to take *private* lessons in any subject which he or she may be studying in the Academy.

VIII.—Students shall be admitted at the beginning of each Term and Half-Term.

IX.—Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, strictly to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three Terms. The Father or Guardian of a Student will be required to sign a minute of approval, appended to the Agreement, binding him to pay the fees for the said three Terms.

X.—Students who are members of the Band or Choir shall attend all Orchestral and Choral Practices and Rehearsals; and every Student, without exception, shall attend all Public Performances, whether or not they be members of the Band or Choir. Female Students shall wear the Academic Dress (*viz.*, a plain white dress with scarlet sash) at all Public Concerts of the Academy.

XI.—As a mark of particular distinction advanced Students may be appointed Sub-Professors and required to give instruction in the Academy under the supervision of their own Professors. This appointment shall be for a period not exceeding three years, and shall be relinquished if the Student leave the Academy before the expiration of the period.

XII.—The Principal reserves the right to veto the acceptance of a public performance or Recital by a student should he deem it detrimental to the interests of the student or the Academy.

* See p. 28.

XIII.—All Scholarship-holders and Exhibitioners shall be obliged to perform when and where called upon by the Principal, whether they have an engagement or not on the date mentioned. Failure to comply with this requirement shall render such Scholar or Exhibitioner (at the discretion of the Committee) liable to suspension or dismissal from the Scholarship or Exhibition he or she may hold. Any release from this Regulation shall be left to the discretion of the Principal.

XIV.—No Student shall be allowed to publish any Composition without the sanction of the Principal, and a copy of all Compositions published with his sanction must be presented to the Library of the Academy.

XV.—Any infringement or violation of the Regulations, or any discreditable or improper conduct, shall subject the Student, at the discretion of the Committee, to suspension or dismissal from the Institution.

XVI.—On leaving the Academy, or during the Term next after leaving, Students may undergo an Examination. If the Examination prove satisfactory, they shall receive a Certificate of their qualification. Students who have not studied for more than six terms in the Academy shall not be considered eligible for this Examination, and applications for it shall be received not later than the Term following the one in which the Student leaves the Institution.

XVII.—All Fees shall be paid in advance, and at least fourteen days' notice of the withdrawal of a Student shall be given. Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable.

The above General Regulations are made by the Committee of Management acting under the Charter granted by his late Most Gracious Majesty King George IV.

BYE-LAWS RELATING TO DISTINCTIONS.

A.—Students who show special merit and ability in the examination referred to in Regulation XVI. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the Term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected by the Directors Associates of the Institution.

B.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

C.—Existing Associates of the Royal Academy of Music, and Associates elected under these Bye-Laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

D.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution may, on the recommendation of the Committee of Management and the written Certificate of the Principal Music Professor, be elected by the Directors Fellows of the Royal Academy of Music.

E.—The number of Fellows of the Royal Academy of Music shall be limited to one hundred and fifty.

F.—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

G.—Persons who pass successfully the examinations held in London independent of the Academy teaching, for the Licentiate'ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

H.—Existing Licentiates of the Royal Academy of Music and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 35).

I.—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

J.—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

FELLOWS

(F.R.A.M.)

(Fellows will greatly oblige by promptly informing the Secretary of any change of address, &c., affecting themselves.)

- | | |
|---|---|
| ALLISON, HORTON CLARIDGE, Mus. D.,
T.C.D. et Mus. Bac. Cantab. | MARCHANT, STANLEY, Mus. D. Oxon. |
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| BELL, WILLIAM HENRY. | PARKER, LOUIS NAPOLEON. |
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| BOWEN, EDWIN YORK. | PHILLIPS, MONTAGUE. |
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| DOWLING, T. BARROW, Mus. D.
Cantuar. | SOLOMON, JOHN. |
| DYKE, EDWIN SPENCER. | STARMER, WILLIAM WOODING. |
| FANING, EATON, Mus. D. Cantab. | STEGGALL, REGINALD. |
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| FLUX, ROBERT NEVILLE. | TERTIS, LIONEL. |
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| IDLE, FRANK. | WEST, JOHN E. |
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| LAKE, HERBERT. | WOOD, SIR HENRY J. |
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| LEMARE, EDWIN H. | |
| LÖHR, R. HARVEY. | |
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Dunelm. | AUMONIER, Mrs. (Miss Gertrude Pepper-
corn). |
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| | BAXTER, Madame LAURA. |
| | BILSLAND, Miss ETHEL E. (Mrs. Bailey). |
| | CHRISTIE, Miss WINIFRED. |
| | COHEN, Miss HARRIET. |
| | COLE, Miss (Mrs. Hedwig McEwen). |

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 ELZY, Miss S. M. H. C. (Mrs. Withers).
 FORREST, Miss ADA L. (Mrs. Hawes).
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 HANDS, Madame EDITH (Mrs. Geere).
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 MATTHAY, Mrs. TOBIAS, *née* Jessie Henderson Kennedy.
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 NEILSON-TERRY, Miss PHYLLIS.
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 WILSON, Miss MARY THOMPSON.
 WITHERS, Mrs., *née* S. M. H. C. Elzy.
 ZIMMERMANN, Miss AGNES.

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ADLINGTON, WILLIAM.
 ALLEN, HENRY R.
 AYLWARD, WILLIAM HENRY.
 BALY, WILLIAM.
 BAMBRIDGE, GEORGE EDMUND.
 BAMBRIDGE, WM. SAMUEL, Mus. B. Oxon.
 BANISTER, HENRY CHARLES.
 BARNBY, Sir JOSEPH.
 BARNETT, JOHN FRANCIS.
 BARNETT, ROBERT.
 BAUMER, HENRY.
 BENNETT, Sir WM. STERNDALÉ, Mus. D., M.A. Cantab.; D.C.L. Oxon.
 BERNHARDT, J. WILKES.
 BLAGROVE, HENRY GAMBLE.
 BLAGROVE, RICHARD.
 BODDA, FRANK R.
 BRIZZI, S.
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 COX, FRANK ROWLAND.
 CUMMINGS, RICHARD.
 CURWEN, JOHN SPENCER
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 DOYLE, CHARLES WESLEY.
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 EYERS, HENRY ROBERT.
 EYRE, ALFRED J.
 FITTON, WALTER.
 FOLKE, FREDERICK R.
 FORD, ERNEST.
 FOSTER, MYLES BIRKETT.
 FOWLER, CHARLES.
 GODFREY, Lieut. CHARLES, M.V.O.
 GODFREY, Lieut. DAN.
 GODFREY, FREDERICK A.
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 HOWELL, JAMES.

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 LATTER, RICHARD.
 LATTER, WALTER.
 LEE, LOUIS.
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 MACFARREN, Sir GEORGE A., M.A.,
 Mus. D. Cantab., Oxon. et Dub.
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 MAY, OLIVER.
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 MOUNT, GEORGE.
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 OULD, PERCY EDWARD.
 PARKER, W. FRYE.
 PARRY, JOSEPH, Mus. D. Cantab.
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 PETTIT, WALTER.
 PHILLIPS, WILLIAM LOVELL.
 PHIPPS, WILLIAM HENRY.
 PYE, KELLOW JOHN, Mus. B. Oxon.
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 RALPH, FRANCIS.
 READ, CHARLES JOHN.
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 ROBINSON, HAMILTON, Mus. D.
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 SAUVAGE, JAMES.
 SEGUIN, EDWARD.
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 SPEER, CHARLTON T.
 STEGGALL, CHARLES, Mus. D. Cantab.
 SULLIVAN, Sir ARTHUR SEYMOUR,
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 THOMAS, ARTHUR GORING.
 THOMAS, EDWARD W.
 THOMAS, HAROLD.
 THOMAS, JOHN.
 THOMPSON, JAMES (Glasgow).
 THOMSON, JAMES.
 TOMS, CHARLES JAMES.

TURNER, JOHN BRADBURY, Mus. B.
 Cantab.
 WAETZIG, JOHN G.
 WALLWORTH, THOMAS A.
 WATSON, WILLIAM.
 WEEKES, THOMAS E.
 WESTLAKE, FREDERICK.
 WHEELER, ALFRED WILLIAM.
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 WOOD, WILLIAM G.
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 lotte Helen Dolby.
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 SEGUIN, Mrs. W. H., née Gooch.
 SHAW, Mrs. ALFRED, née Mary Postans.
 STEELE, Miss.
 THOMPSON, Lady, née Kate Loder.
 THORNHILL, Mrs., née Turner.
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 WEISS, Madame, née G. Barratt.
 WILSON, Miss HILDA.

ASSOCIATES.

(A.R.A.M.)

(Associates will greatly oblige by promptly informing the Secretary of any change of address, &c., affecting themselves.)

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 ALEXANDER, ARTHUR.
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 AUGARDE, EDWARD.
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 CORKE, CHARLES T., Mus. Bac. Cantab.
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 CROWTHER, GEORGE W. F.
 DACE, ARTHUR W.

DAVIES, WILLIAM HUBERT.
 DE REYGHIERE, ALFRED A.
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 Vos.
 DONNAWELL, MICHAEL.
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 GROVE, BENJAMIN H.
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 ROBERTS, JOHN HENRY, Mus. B. Cantab.
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 ROBJOHNS, SYDNEY HOLLIS HOWETT.
 ROWLEY, ALEC.
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 SMITH, GEORGE FREDERICK.
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 VAN ZIJL, JOHN.
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 WADDINGTON, JAMES AUSTIN.
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 WALENN, GERALD.
 WATKINS, HEBER.
 WATT, GEORGE L.
 WEBSTER, ALEXANDER.
 WEEKES, WALTER PENKEVIL.
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 U.S.).
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 WILKES, CHARLES.

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WILLMOTT, ERNEST.
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ANDERSON, Mrs., *née* Violet Jamieson.
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ARMFIELD, Miss EMILY (Mrs. Ernest C.
Wakeling).
ARNOLD, Miss ADELAIDE.
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Mass).
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BARTLETT, Miss ETHEL A. (Mrs. Rae
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BLAKE, Miss JANIE R.
BLYTH, Miss MAY V.
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BOOTH, Miss GLADYS (Mrs. Johns).
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BOWIE, Miss DULCIE.
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Weedon).
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CARMINE, Miss SYLVIA.
CARPENTER, Miss CHRISTIAN OLIVE.
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CARSTENS, Mrs., *née* Blanche Powell.
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CHANNELL, Miss (Mrs. Brophy).
CHATTERTON, Mrs., *née* Olive Groves.
CHÉRON, Mde. VIRGINIE.
CHESTER, Miss GLADYS MAY.
CLAPSHAW, Miss AMY C. GORDON.
CLARK, Miss GLADYS.
CLIBURN, Madame IRENE WARE.
COATES, Miss ISABEL.
COCHRANE, Miss MARGARET T.
COCKBURN, Miss G. VERA.
COCKS, Miss SELINA.

- COLE, Mrs., *née* Ethel V. Cave.
 COLE, Mrs., *née* Marion I. H. White.
 COLLINS, Miss GERTRUDE MARY.
 COLYER, Miss MABEL ELEANOR (Mrs. Maltby).
 COMPTON, Miss C. (Mrs. Page).
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 CURTIS, Miss ALICE MARY (Mrs. Gibson).
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 DAVIES, Miss ELIZABETH.
 DAVIES, Miss GWENDDA.
 DAVIES, Miss JESSIE.
 DAVIES, Miss LLEWELA (Mrs. Griffith).
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 DE KOK, Mrs. KAREL, *née* Beatrice Stuart.
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